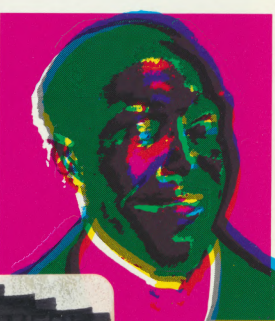
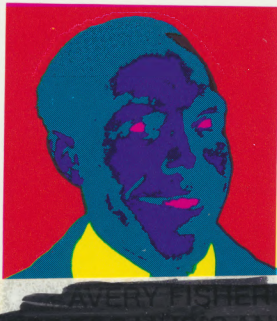
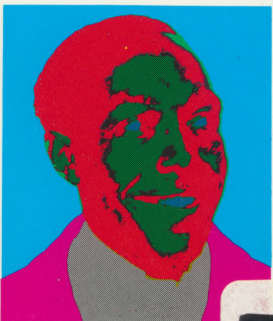
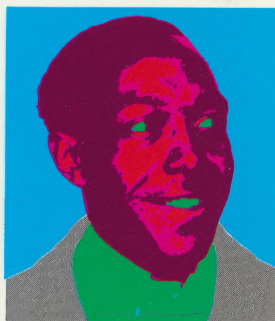


# charlie parker

the *complete* "birth of the bebop"



EVERY FISH...  
...FOR AMERICAN MEDIA

BIRD IN KANSAS CITY, 1940-42 • PLUS BIRD ON TENOR, 1943

**PART ONE: BIRD IN KANSAS CITY, 1940-42**

1. VARIATIONS ON "HONEYSUCKLE ROSE" & "BODY AND SOUL" (No. 1)  
(3:03)

2. CHEROKEE (3:09)

3. MY HEART TELLS ME (SHOULD I BELIEVE MY HEART?) (3:17)

4. I FOUND A NEW BABY (3:39)

5. BODY AND SOUL (No. 2) (3:40)

**PART TWO: BIRD ON TENOR, 1943—  
THE COMPLETE REDCROSS RECORDINGS**

6. SWEET GEORGIA BROWN (No. 1)\*  
(7:40)

7. THREE GUESSES (VARIATIONS ON "I GOT RHYTHM" BY GEORGE GERSHWIN, No. 1)\* (4:12)

8. BOOGIE WOOGIE\* (3:36)

9. YARDIN' WITH YARD (aka SHOE SHINE SWING; VARIATIONS ON "I GOT RHYTHM" BY GEORGE GERSHWIN, No. 2) (4:11)

10. BODY AND SOUL (No. 3) (1:52)

**\*THESE TRACKS WERE PREVIOUSLY ISSUED IN 1986 ON LP (ST-260) & CASSETTE (ST-C-260)**



ST-CD-535



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11. EMBRACEABLE YOU\* (2:39)

12. CHINA BOY (2:31)

13. AVALON (2:40)

14. (BACK HOME AGAIN IN) INDIANA\*  
(1:31)

15. UNIDENTIFIED FRAGMENT  
(possibly chord sequence to  
"OH! LADY BE GOOD")  
(1:17)

16. SWEET GEORGIA BROWN (No. 2)\*  
(3:58)

17. LOVER, COME BACK TO ME\* (3:31)

**PART THREE: BIRD & DIZ ON THE COAST, 1945**

18. SHAW 'NUFF (4:52)

19. GROOVIN' HIGH (5:57)

20. DIZZY ATMOSPHERE (4:42)



For a music whose life spans less than a century, Jazz has an inordinate number of legends. Yet, every so often those legends give way to reality. In recent years we have been let in on the after-hours wizardry of Art Tatum; jam session glories by the likes of Hot Lips Page, Roy Eldridge, and Don Byas; a Benny Goodman practice date with Lester Young and Charlie Christian; the last and perhaps most spirited performance of Clifford Brown; and numerous hours of Duke Ellington—from major opuses like *Black Brown and Beige* and the Fargo Concert—to minor marvels such as his arrangement of “Monk’s Dream.” Those treasures, and others like them, were found in private collections, recorded on disc, wire, and tape—some by professionals, others by amateurs. There is reason to believe that additional gaps in our knowledge of jazz’s titans will be filled similarly.

The perseverance of collectors has especially enriched the discography of Charlie Parker: performances we never expected to hear—and, in one instance, see—have been wrestled from the ether and brought to life. We now have his first broadcast with Jay McShann, concerts and club dates, and so far one genuine audio/video document of Bird in action from a kinescope of Parker on television. With this album, one of the most remarkable jazz recordings ever released, several more jazz legends bite the dust—to be reborn as endlessly fascinating reality. Here, at long last, are the missing documents of Parker’s transition from Swing to Bop. They are cause for celebration.

Jazz lovers have a penchant for speculating about the past, for jazz history has never been adequately captured on records. What did the Original Creole Jazz Band or early editions of the Fletcher Henderson orchestra or Count Basie’s Reno Club band really sound like? We wonder and imagine. The era that stimulates the most fantasy, for obvious reasons, is the incubation period of Modern Jazz. During the two years when Bop was born, 1942-44, a recording ban instigated by the American Federation of Musicians curtailed the making of

records. As a result, the Earl Hines band of 1943, which included Parker and Gillespie, left no recordings; Billy Eckstine’s band, which consolidated the modernist impulse for the first time, survives only on broadcasts and commercial sessions made after Parker left.

In short, there has been no significant documentation of Parker’s coming of musical age between July 1942, when he last recorded with Jay McShann, and September 1944, when he appeared on a Tiny Grimes Savoy session (which produced the tune “Red Cross”). Indeed, the explosive impact of seminal bop performances such as “Shaw ‘Nuff,” “Salt Peanuts,” “Ko-Ko,” and “Now’s the Time” can be attributed in part to the fact that Parker’s radical style appeared to be born fully formed. His workshop period had been totally obscured by the recording ban. Still, rumors surfaced of private recordings made during the missing years, which, for scholars of American music, are something akin to what the missing years of Christ represent for theologians! How those two separate groups of recordings—one batch so rare it wasn’t even legendary—were finally unearthed is a story in itself.

## PART ONE: BIRD IN KANSAS CITY

CHARLIE PARKER, unaccompanied alto sax solo. Privately recorded in Kansas City, probably May 1940.

### I. VARIATIONS ON “HONEY-SUCKLE ROSE” & “BODY AND SOUL” (No. 1) (3:03)

(“Rose” by Waller & Razaf; “Body” composers given below)

Truly the birth of the Bebop; trying to accurately date this remarkable performance has been as much of a kick as listening to it, however, it is indisputedly the earliest authentic document we are ever likely to hear of the 20th Century giant known as Charlie Parker. Though the date “1937” has been



A young Bird in a Kansas City yard pointing out overhead ornithology, with his half-brother John “Ikey” Parker.

traditionally banded about, that year is inevitably given with a grain of salt, indicating that it must be from "at least a year or two later." We still only have circumstantial evidence, however, so much of that has been gathered by researchers like Bob Davis and Carl Wiodek, that we can't avoid a probable date of 1940. Consider Bird's quotes of: a) eight notes of Roy Eldridge's trumpet solo on "Body and Soul," recorded for Commodore with Chu Berry in November 1938; b) "I Thought About You," first recorded by Benny Goodman in October 1939 and introduced on Broadway also by BG in November 1939, in the show *Swingin' the Dream*; c) slight but audible references to Coleman Hawkins's definitive 1939 masterpiece improvisation on "Body and Soul." Taken all together, we know Bird's HONEYSUCKLE ROSE/BODY AND SOUL had to be from late Fall 1939 or later, and we also know that he cut it in Kansas City. Considering that he arrived back in K.C. that Spring, then May 1940 is the earliest possible date.

Parker's first recording shows him wrestling with an acidic tone, double-time, triplets, and rococo embellishments. The latter, in union with a soft-beat/hard-beat rhythmic gait, suggests the influence of Hawkins and Berry. Occasional incoherence—especially at the eight bar transitional passages (musicians call them turnbacks)—and an overall lack of poise underscore the youthfulness of the performance. Bird flies all over the harmonies of Fats Waller's "Rose," only once briefly tipping his hat (for a mere five notes: "ev'ry ho-ney bee") to non-musicians who wouldn't recognize the chord changes. However, when he switches tunes he also shifts to a more distinctly melodic mode of improvisation, and directly paraphrases Johnny Green's already famous tune.

Perhaps Parker intended these as two separate tunes, particularly as he also soundly concluded the first with the closing tag from the Three Stooges' theme "Three Blind Mice." The unfortunately constant surface noise also suggests gnawing rodents, although while the the a capella nature of the piece

makes it sound like Bird is woodshedding like Sonny Rollins on the bridge, this extramusical whirring could represent passing barges and helicopters.

Tracks 2-5: Charlie Parker (alto sax); Efferge Ware (guitar), Little Phil Philips (drums). Vic Damon Studios, Kansas City, believed to be from September 1942.

The discovery of these 1942 acetates from Kansas City is a revelation for all musicologists and Parker fanatics. These tunes, in conjunction with the recent discovery of the 1942 Bird with McShann now comprise the most important early Parker to date! Their historical significance is based not only on the early developmental stages of Bird's playing, but also the scarcity of Bird performances from that year. Between this remarkable 1942 session and what we now believe to be the most complete accounting possible of the Redcross material, we are now able to reconstruct more precisely the blocks which form the musical foundation of Parker's infrastructure.

According to Bird's close friend, Charles White, Parker went into the Vic Damon studios in K.C., in mid-September of 1942 and cut a series of tunes accompanied by two musicians identified as Efferge Ware on guitar and "Little" Phil Philips on drums. Why, we don't know, except possibly just to hear what he would sound like stretching out on his own record date (still years off as far as the commercial music biz was concerned) and with unusually spare backing. According to the legends of Birdlore, White had been the one to originally nickname Parker "Yardbird" after witnessing the young KC altoist make sure that a poultry hit-and-run victim would not go to waste. Parker gave these acetates to Mr. White as a memento of their friendship and Mr. White, as a memento of his friendship to the legacy of Charlie Parker, eventually gave them to the world.

However, their eventual acquisition took a long and twist-



RED, WHITE AND BIRD: Back in K.C., 1946; from left, Parker, Charles White and Red Rodney (Courtesy Charles V. White).

ed road. In 1983, an interview with Jay McShann by Robert Ginsburg and Howard Baird revealed that these acetates did in fact exist. Norman Saks (the ultimate Bebop detective), hearing this, sprang into action to locate one Charles White. After many years, and much dealing, Saks and his two comrades, Robert Bregman and Leonard Bukowski, were able to finally locate Mr. White and, with the help of the Junior Birdmen who run Stash Records, then convinced him that the world had to hear these.

At first hearing, one is overwhelmed by how remarkable Parker has synthesized his influences in a series of statements that point to both the past and the future: I FOUND A NEW BABY represents his tribute to his overwhelmingly most important influence, Lester Young, while BODY AND SOUL constitutes a similar homage ala Hawkins. MY HEART TELLS ME tips the hat to Jimmy Dorsey, Benny Carter, Johnny Hodges and the heritage of alto balladry he later returned to, while CHEROKEE officially inaugurates the long-standing fascination of the entire Bebop movement with Ray Noble's forever-mineable set of chord changes. On subsequent listenings one comes away from these performances realizing that their historical value is the least of their virtues—they constitute four of the creme de la creme performances of Bird's incredible career.

## 2. CHEROKEE (3:09)

(Ray Noble, 1938)

On November 26, 1945, Parker cut his incredible version of "Ko-Ko" based on the chords to CHEROKEE. Here we have the musical predecessor to that classic. This 1942 version of CHEROKEE displays the virtuosity and conceptual approach which formalized the new music. The minor and dominant 7th (II/V) chord progressions which move the bridge along, the sinewy lines snapped back into exact time, the tone, speed and finesse are all here.

Efferge Ware's guitar functions as a swing bass line for Bird's

alto. The solo is light, airy and swinging, showing off Parker's trademark—the clean sound. The whole performance recalls the description of the first time Bird heard his new sound in his head while playing with guitarist Bidly Fleet in 1939, recounted by Ira Gitler in his oral history *Swing to Bop* and rhapsodized verbally by Forest Whittaker playing Parker in Clint Eastwood's *Bird*. This CHEROKEE is similar in style to the one known among collectors as originating from Clark Monroe's Harlem club in the same year. The K.C. version was done in September of '42, the New York one was most likely made at the beginning of that year while Bird was at the Savoy with Jay McShann's Orchestra. Whereas the solos are similar, the most noticeable difference is in the accompaniment. At Monroe's the musicians were attempting to follow Bird in kind, whereas Ware just knocks out a straight bass line. When one listens closely we hear the nuances and phrasings that Parker was to strengthen, expand upon and set down for future musicians: notice the Phil Woods and Gene Quills use of a riff from this CHEROKEE in their cut for RCA of "Two Funkies." For his part, here Bird alludes to "Horses, Horses," a favorite lick of Leo Watson and Ella Fitzgerald, and directly quotes "Dardanella," referring to both Bix Beiderbecke and Bunny Berigan.

## 3. MY HEART TELLS ME (SHOULD I BELIEVE MY HEART?) (3:17)

(Harry Warren & Mack Gordon; from the film *Sweet Rosie O'Grady*, first published and otherwise commercially recorded in 1943)

Where CHEROKEE points to "Ko-Ko," MY HEART TELLS ME anticipates "Laura" and "Just Friends" and all of Bird's other ballad masterpieces. Both MY HEART TELLS ME and his later classic, "This Is Always," were written by Warren and Gordon for a 20th Century-Fox musical with Betty Grable. Although the tune, apparently on the air in late '42, became

an early post-ban hit for the Casa Loma Orchestra (as soon as Decca made up with the Union at the end of '43), the song later became the more or less exclusive property of Nat King Cole, who included it in one of his best-selling ballad albums with arranger Gordon Jenkins. Parker opts for straight melody line on the head and then goes into a series of nice runs. The approach on this ballad is similar to his feeling on the classic Dial session (*The Legendary Dial Masters* are currently available on two Stash CDs, ST-CD-23 and ST-CD-25) of November 4, 1947, where Parker plays "Don't Blame Me" and "My Old Flame" in a mood reminiscent of this one. Ware's guitar once again functions as a bass line.

## 4. I FOUND A NEW BABY (3:39)

(Spencer Williams & Jack Palmer, 1926)

A robust symphony in Prez-ology, this up-tempo masterpiece is a majestic Swing to Bop performance by Charlie Parker. Ware's guitar-bass line, lower this time, sets the tempo for Bird's approach to this swing classic. Parker constantly confronts the Swing melody line with Modern inflections and without losing the Swing flavor! Bird starts with Lestorian licks (emphasized by a piano-less rhythm section as on Prez's Kansas City Five and Six Commodore dates) such as the melody to "Tickle Toe" and the bridge of Young's solo on "Shoe Shine Boy." However, as the tune progresses Bird gets more into kicking about his proto-Bop phrases.

## 5. BODY AND SOUL (No. 2)

(3:40)

(Johnny Green, Edward Heymann, Robert Sour & Frank Eyton, from the revue *Three's a Crowd*, 1930)

Bird makes three tempo changes on the Coleman Hawkins anthem, experimenting with triplets and double time; Bebop's standard bearer is in fine form on these seminal Swing to Bop statements. In addition to Hawkins, the reference to the 1941 hit "Somehow" shows that Parker was paying atten-

tion to both Earl Hines and Billy Eckstine long before he was professionally affiliated with either man; Bird has also heard the Commodore "Body and Soul" by Roy Eldridge and Chu Berry, referring to it both here and in his 1950 Swedish jam session version. Feeling more at home on his main instrument, this cut has a more Parkerian boppish feel than the same tune as he recorded it on tenor on February 28, 1943. In '43 Hurley Ramey does the job as "time keeper."

Unsolved mysteries: Little Phil Philips, listed in some of the Bird books as "Li'l" Phil, is present on drums, but is audible on only a fraction of the material. Also, we have not ruled out the possibility that Efferge Ware is Leonard Ware, known for his work on electric guitar (as opposed to acoustic, as here) with Herbie Fields, Sidney Bechet and as Charlie Christian's predecessor with Benny Goodman (and also one of the composers of the hit "Hold Tight—Hold Tight (Want Some Sea Food, Mama)."

## PART TWO: THE REDCROSS RECORDINGS

Bob Redcross was born in Pittsburgh (the home town of Hines and Eckstine) in 1913, and raised in Chicago from the age of six. He became interested in Jazz at an early age, in part because his parents worked at various clubs on the South side, bringing him into daily contact with such musicians as King Oliver and Chippie Hill. An ardent record collector, he soon discovered that there was a market for rare records—not least among musicians who no longer had copies of their own recordings. He turned a hobby into a business. In 1938, he bought a Silvertone disc recorder and took his passion another step: he recorded radio broadcasts and then began to organize his own sessions at his hotel room at Chicago's Savoy Hotel. He began with an old friend, Billy Eckstine, then a vocalist with the Hines band who was temporarily laid-off while the leader reformed his orchestra. Many of his

recordings—which included Ellington, Cootie Williams, John Kirby, Fats Waller, and others—were lost or stolen. But he managed to hold onto most of the Parker discs.

In February 1943, metal discs were impossible to get. As Redcross explained in the Gillespie book, some of his discs—Genuine Tru-Tone Records—were “glass based, made with wax on top of the glass; and some were remnants or combinations of metal with wax.” Eventually, after many playings, the wax began to flake; the grooves were additionally worn by heavy needles. So six years after he made them, by which time Parker and Gillespie were among the most influential musicians in the world, Redcross wrapped them in the *Chicago Tribune* and put them on a shelf. Decades later, he offered to donate the discs to educational institutions, but, incredibly, no one took him up on it. They gathered dust and became legendary.

In the Koster-Bakker discography, *Charlie Parker 1940-1955*, published in 1974, an entry is listed for 1943, at the Ritz Hotel in Chicago: “recorded for the American Red Cross... Unknown titles.” Two years later, the discographers were able to correct the entry only slightly: “Recorded by Mr. Red Cross, valet of Billy Eckstine, not for the American Red Cross.” In 1979, the puzzle was solved with little fanfare, when Gillespie published his invaluable autobiography (written with Al Fraser), *To Be or Not to Bop*. Bob Redcross, recording engineer and road manager, was interviewed at length. He spoke of “recording in my hotel room,” and went on to say that the fruits of his labors survived:

See, I got a bunch of 78s I refuse to get rid of. I just keep carrying them from one place to another, year to year. I was telling Diz I had some of those things that was made in the hotel room; I don't know if they will even play anymore. These were made during the war, you know, back at the first part of the war, when all metal had been conscripted for the defense effort.

But still the recordings remained hidden. One item which had gotten out of Redcross's hands turned up in Chicago where it was eventually acquired by the formidable Windy City collector Joe Segal. Vague and incorrect details of this item turned up in the 1974 Parker discography, which listed it as a broadcast; not until recently did the Saks-Bukowski-Bregman team actually ascertain that this was actually a “missing” title from the Redcross collection. Paradoxically, the first Redcross item to be documented publicly (if not accurately) has become the last to actually be issued.

Meanwhile, Redcross, who lived in Queens, New York, until his death in 1989, remained active in the Jazz world, driving for Gillespie, Eckstine, and others, and put them out of his mind. In 1981, while transporting a member of the Basie band, he met Phil Schaap, a New York disc-jockey, who took his number

**The original acetate disc for SWEET GEORGIA BROWN, dutifully dated by Redcross “2/15/43.”**



and mentioned him to a few collectors. These included Don Manning, a Portland-based DJ and veteran Parker enthusiast, who interviewed Redcross; as the result of a misunderstanding, he concluded that the discs had been lost. Not until 1985, when Manning was in New York, and another Parker collector, the resolute Norman Saks, asked for an introduction to Redcross, did the recordings finally come to light.

Seated in Redcross's home, Saks remarked, “I understand your acetates were stolen.” “Oh, no,” came the reply, “I have them right here.”

Redcross went to the attic and returned with a heavy bundle wrapped in the *Chicago Tribune* for Sunday, July 31, 1949 (the front page blares “COLLISION IN MID-AIR KILLS 16”). Saks took the discs

to a radio station to have them dubbed, and returned home to listen to music that no one had heard in 36 years. Soon, they were the talk of collectors everywhere. A few months later, while researching a book on Parker, I (Giddens) visited Saks to hear them

and other rare performances in his exhaustive collection of Birdlore. Toby Byron, my collaborator on the book, and I sat in Norman's basement with dropped jaws. I phoned a couple of people in the record business, suggesting they take whatever steps were necessary to release this material, but, much to my amazement, no one made the move—until Will Friedwald of Stash Records happened to call me on an entirely different matter.

When we released the first group of known Redcross recordings in 1986, the tally at that time was five tunes. Since then, Saks and company have scoured Redcross's holdings and the country many more times, and through their perspicacity have more than doubled that number. In toto, they exceed expectations, reclaiming—with surprisingly vivid fidelity (thanks to Redcross's original expertise and care and that of audio wizards on two continents, Doug Pomeroy and John R.T. Davies)—a Charlie Parker historians thought was lost forever. Here is the missing link between the young altoist who toured with McShann and the bold and brilliant innovator who changed the course of Jazz.

The music is doubly interesting because Parker plays tenor, as he did in the Hines orchestra (the alto chair was filled). In 1943, he was still paying respects to Lester Young, but he was clearly becoming the aggressive, tempo-doubling, harmonically ingenious, and technically awesome improviser of 1945. Moreover, the tenor underscores influences in his music that are often ignored. The tendency to trace Parker's stylistic growth to Young overlooks the impact of the Coleman Hawkins school of saxophonists. Yet Parker learned much from Hawkins, whose “Body and Soul” he quoted at least as late as “Moose the Mooche,” as well as Leon “Chu” Berry, one of his favorite musicians and the man he named his first son after, and Ben Webster, to whom he pays homage here. The more you listen to these solos, the more you hear the past coming face

to face with the future. Dizzy titled one of his early Bop classics "Things to Come." The Redcross recordings are roadmaps to those things. At the same time, they suggest autobiography.

Charlie Parker on tenor sax (tracks 6-17), except tracks 12 & 13 where he plays alto sax. Musicians and dates indicated as known, in two cases "band" names have also been written on the original disc labels. Recorded in room 305 of the Savoy Hotel, Chicago.

(A): REDCROSS JAM SESSIONS—  
COMPLETE TUNES.

15 February 1943:

## 6. SWEET GEORGIA BROWN (No. 1) (7:40)

(Ben Bernie, Maceo Pinkard and Kenneth Casey)

With Dizzy Gillespie (trumpet), Oscar Pettiford (bass).

This two-sided disc, more than seven and a half minutes long, is a nakedly revealing joust by Bird and Diz (their first on record), accompanied by Oscar Pettiford's bass. It helps explain why each referred to the other as "the other half of my heartbeat." The disc fades up on the seventh bar of Gillespie's theme statement, followed by three Parker choruses. Dizzy comes back with eight-bars of riffs and is so energized he threatens to overshoot the chorus, but resolves it just in time. Parker, more fluent this time, returns for five more, inspired by Pettiford's powerful walk and Dizzy's cheer, "Come on, Yard!" After three more by Gillespie, the two heartbeats converge.

## 7. THREE GUESSES (VARIATIONS ON "I GOT

## "RHYTHM" BY GEORGE GERSHWIN, No. 1) (4:12)

As by "YARDBIRD INC."

Billy Eckstine (trumpet), Oscar Pettiford (bass).

Redcross titled this one appropriately, because it goes off in three directions: "Cotton Tail," "Mop Mop," and "I Got Rhythm." There are other references as well, some almost subliminal. Bird begins alone, in a relaxed swing groove, strongly evoking Young; another sax harmonizes on the head, as does Billy Eckstine's trumpet. As he settles into "Rhythm" changes, Bird growls a bit in the Webster manner, and follows through by quoting Webster's "Cotton Tail" solo for the release. He begins the next chorus with a Lestorian gambit, but for the second eight bars switches to the "Mop Mop" rhythmic lick that he recorded two years later as "Red Cross," that title being a typo for "Redcross" and another variation on Gershwin's inexhaustible "Rhythm" changes. Before the fade, he exchanges fours with Eckstine, using his last response to wave "Bye Bye Blackbird." Eckstine was first, last and always a singer, who taught himself trumpet and valve trombone for want of something to do on the long trips between gigs on the Hines band bus, and his being able to hold up his end of duet with Bird (much as Parker's own tenorsmanship) speaks "yards" for his inherent musicianship.

28 February 1943:

All three numbers: Billy Eckstine (trumpet). Additional musicians as indicated: unknown second tenor sax, possibly Goon Gardner, Hurley Ramey (guitar, playing bass line) and/or Oscar Pettiford (bass), where audible. Unknown drum sticks, and/or brushes (on first tune played by Robert Redcross) where audible.

## 8. BOOGIE WOOGIE (3:36)

(Pine Top Smith)

As by "THE ADDICTS"

Parker, Eckstine, Gardner (?), Redcross (brushes), unknown announcer.

An unidentified friend dropped by and started things off with a Louis Armstrong impression. With Redcross on brushes, Bird comes in with the closing riff from Basie's "Boogie Woogie," and continues to riff through the trumpet solo. Then he stomps off five blues choruses, quoting "London Bridge" in the second and a bop-lick-to-be in the third. Parker and Eckstine counterpunch each other like section men working up a head arrangement, before settling into Gene Krupa's "Drum Boogie." The little nursery-rhyme ending is the same one we heard Parker play on his very first recorded performance, the medley that opens this compilation.

The final two complete (more or less) Redcross jam session items involving Parker travelled an even more circuitous route to being heard. They had gotten out of Redcross's hands, probably at the time (while they were still in Chicago) and several decades later a collector wandered into Joe Segal's record shop with them. Realizing that these were indeed one-of-a-kind Parker acetates, Segal traded the collector anything he wanted (like the 2000-pound gorilla), but unfortunately, long before they reached Segal's and then Saks's caring hands, irreparable damage had been done to them—making them considerably noisier and more fragmented than the discs Redcross himself had held onto.

Ironically, no one had any idea what these actually were. Redcross had labeled them YARDIN' WITH YARD and BODY AND SOUL, but on hearing two different voices say "Shoe Shine Boy," as well as Parker's quote from Lester Young's instantly classic solo on that tune (recorded with "Jones-Smith Inc.," aka Count Basie) which had been issued on several 78s as "Shoe Shine Swing," someone re-titled the first tune (YARDIN') as "Shoe Shine Swing" (had they listened to the

whole thing, they might just as easily have named the performance "Cottontail"). This incorrect title and, in Charlie Barnet's phrase, the wrong idea that these were taken off the air (as if Parker could possibly be broadcasting with his own small group that early!) eventually became standard misinformation. Only recently did the indefatigable Saks team, determined to acquire every imaginable scrap of Parker, ascertain that these were actually part of a Redcross session, from a date from which one other item (the above BOOGIE WOOGIE) was already known.

## 9. YARDIN' WITH YARD (aka SHOE SHINE SWING; VARIATIONS ON "I GOT RHYTHM" BY GEORGE GERSHWIN, No. 2) (4:11)

Parker, Eckstine, Gardner, Ramey, possibly Pettiford, unknown drum sticks on something made of wood, spoken interjections.

We open with the noises of a small crowd. Finally we can make out that one man is saying, "Here we go, 'Shoe Shine Boy!'" Then another voice concurs, "Shoe Shine Boy!" Here Parker pays homage to Young's opening riff on take one of "Shoe Shine Boy" (aka "Shoe Shine Swing") from October 9, 1936. The tune that musically announced Prez as a major force in jazz might have done the same for Bird had this been a commercial recording session.

Bird swings hard in this Lestorian mode, adding small "Modem" boppish phrases to the language he was creating. After Bird's long and juicy three choruses of rhythm variations (including the "Shoe Shine" licks and some vintage 1943 mike feedback), Eckstine begins to solo and is soon joined by one and then two (and possibly more) of the tenors playing the main melody of Ellington's most famous "Rhythm

ala Gershwin" variation, "Cottontail" (which had also capped the "Rhythm" variations on the February 15 date). By the time Mr. B has finished a chorus, they're done with the head of the "'tail," and one of the tenors—very likely Bird—starts to solo, offering his take on Ben Webster's sound, though not specifically his famous part on this tune. Just as the tenor's tone starts to soften from Webster to a gentler, Young-er sound... Redcross runs out of acetate! It's tempting to speculate how long this actually went on.

## 10. BODY AND SOUL (No. 3)

(1:52)

(Composers as above)

Duo: Parker and Ramey.

Bird is still years off from becoming an important figure in jazz and commercially recording under his own name, but already we have three private versions of this tune. The guitar/bass line introduces Parker, who originally opened with a dramatically slow out-of-tempo reading of the opening section of the melody, but unfortunately all but the tiniest fragments of that are gone forever. As engineer Doug Pomeroy lamented, "the lacquer had shrunk and then flaked off, leaving huge areas of absolutely bare aluminum!" We can't even tell how far into the tune he got before he stops playing, mumbles some Slim Gaillard-type nonsense, and lets the guitars take an interlude. Bird then returns in a double-time improvisation on the B&S chords, which, thankfully, we were able to restore in its entirety. In this more conceptually advanced interpretation (as compared with the earlier performances on tracks 1 and 5), Parker continues to pay tribute back to his Swing fathers like Hawk, while also looking forward and riffing into jazz's future. (To fully appreciate Parker's Swing roots, listen to the Hawkins and Young originals of these tunes, as well as to early Ellington-era Webster and contemporaneous Berry).

(B) ROBERT REDCROSS PRESENTS MUSIC

PLUS ONE BIRD; 1943.

CHARLIE PARKER with HAZEL SCOTT (piano).

## 11. EMBRACEABLE YOU (2:39)

(George & Ira Gershwin; from the musical *Girl Crazy*, 1930)

Here is the first and perhaps the most revealing of many Parker variations on Gershwin's melody. The pianist is Hazel Scott, and, though you might not be able to tell from listening, she wasn't in room 305 that day. He enters when she goes into time, and blends in seamlessly. Ever the gentleman, he tags along with her tumbucks and follows her rubato close, dressing his tone with a touch of Hawkins fuzz.

CHARLIE PARKER on alto with THE BENNY GOODMAN TRIO & QUARTET:

## 12. CHINA BOY (2:31)

(Dick Winfree & Phil Boutelje, 1922)

## 13. AVALON (2:40)

(Adapted from the "E Lucevan le Stelle" aria from Puccini's *Tosca* by Al Jolson & Vincent Rose, 1920)

After the initial discovery of the Redcross collections, Saks and Bregman assumed that they had exhausted his recorded "Stash" of Bird. However, two separate incidents have given us more precious music. Going over Redcross's acetate collection, Saks was startled to hear Bird playing over the Benny Goodman 78s of AVALON and CHINA BOY (known to have been recorded, but presumed lost). This find was double-checked by Bregman and by the reliable ears of Dr. Lewis Porter who also had helped the Saks team previously in compiling *YARDBIRD INC.*, their Charlie Parker Discography.

These are the actual 78 originals of Benny Goodman that Parker plays over. Our information is sketchy on these tunes, however, we may assume that Redcross recorded Bird at or about the same time that he recorded him blowing over the above Hazel Scott 78. (Also in the Redcross collection was



Charlie Parker

an acetate of Eckstine singing over a 78 by Duke Ellington's Orch). What we have here is simply Bird practicing his craft, just as musicians today will use the "music minus one" records to hone their skills—we can hear him inserting his lines and phrases over these Swing classics. These tunes should not be considered moments of a groundbreaking jam session, but might perhaps Bird be warming up his wings in preparation for one of those jousts!

## (C) REDCROSS LEFTOVERS—FRAGMENTS OF GENIUS.

Making this a complete (we think!) accounting of Bird on tenor, we are also issuing the remaining tenor fragments from this collection, our sole remaining task being to find a broadcast or private recording of Bird playing tenor with the Earl Hines or Billy Eckstine Orchestras. The most substantial of the Redcross excerpts was known to us in 1986 and therefore

issued on the original *Birth of the Bebop* LP (ST-260) and cassette (ST-C-260).

## 14. (BACK HOME AGAIN IN) INDIANA (1:31)

(James F. Hanley & Ballard MacDonald, 1917)

Unknown sidemen.

Taken at a loping medium-tempo, this excerpt has a beautifully modulated chorus by Bird, as well as a half-chorus of fours: his first exchange includes a bop figure that suggests "Buzzy" in embryo. Long a jazz classic, this then-ancient air graduated to the Modern Era when Parker protege Miles Davis turned its chords into the bop standard "Donna Lee."

## 15. UNIDENTIFIED FRAGMENT (possibly chord sequence to "OH! LADY BE GOOD") (1:17)

(D) MISCELLANEOUS REDCROSS.

The Redcross holdings contained two final Bird items, both known *not* to be part of the 1943 Chicago jam sessions, on which Parker has returned to his customary horn, the alto sax. Though at the time of the original *Birth* LP we believed them both to be from Los Angeles, 1946 (leading us to feel the tenor sax on SWEET GEORGIA BROWN might be Lucky Thompson), we now feel that the first item was, in fact, Redcross transcribing Bird from off the air.

## 16. SWEET GEORGIA BROWN (No. 2) (3:58)

(Composers as above)

Currently believed to be: Parker (alto), Gillespie (trumpet), possibly Don Byas (tenor sax), unknown (piano, bass, drums).

From Monte Proser's Lincoln Square Concerts, Spring 1945 (possibly 30 May).



In some ways, this is the most exciting piece on the album, a blazing series of exchanges between the three winds, each at the top of his form. The recording begins with the last six bars of a tenor chorus, and proceeds through six choruses of unrelieved intensity. The solo breakdown is as follows:

Bird (8 bars), Dizzy (8), tenor (16), Bird (16), Dizzy (16), tenor (8), Bird (8), Dizzy (8), tenor (8), Bird (8), Dizzy (8), tenor (8), Bird (8). For the fifth chorus, they riff in unison for 24 bars, leaving the last eight for Bird. For the sixth, they go into a new riff for 12 bars, which leads to a hair-raising four bar chase episode by Diz and Bird, before they all go out with an ensemble flourish.

## 17. LOVER, COME BACK TO ME (3:31)

(Sig Romberg & Oscar Hammerstein; from *The New Moon*, 1928)

By 1945, Parker and Gillespie were recognized as the twin founders of a new movement in jazz; in December, they made a fateful trip to Los Angeles to spread the word. By summer, Bird's drug abuse precipitated a breakdown that caused him to be incarcerated in Camarillo State Hospital for six months. His Dial recordings and several private tapes of his work with Gillespie attest to the high spirits and great music with which the trip began. We could ask for no better evidence than the jam session Bob Redcross recorded in February at the home of a fan named Freddie James. Gillespie's book identifies bassist Red Callender and drummer Harold "Doc" West, but not the pianist, who is barely audible (although the presence of Callender and West would suggest Erroll Garner... if only!). Recorded in two parts, this is a relatively cool Parker improvisation, followed by a brief episode in which Dizzy returns.

### PART THREE:

## THE AFRS JUBILEE SESSION

DIZZY GILLESPIE AND HIS REBOP SIX:  
Gillespie (trumpet) directing; Parker (alto), Milt

Jackson (vibes), Al Haig (piano), Ray Brown (bass), Stan Levey (drums). Recorded by the Armed Forces Radio Service, 29 December 1945, Los Angeles. Ernie "Bubbles" Whitman, emcee.

## 18. SHAW 'NUFF (4:52)

(Charlie Parker & Dizzy Gillespie; source: "I Got Rhythm" by George Gershwin)

## 19. GROOVIN' HIGH (5:57)

(Charlie Parker & Dizzy Gillespie; source: "Whispering" by John Schonberger, Richard Coburn & Vincent Rose, 1920)

## 20. DIZZY ATMOSPHERE (4:42)

(Dizzy Gillespie; source, "I Got Rhythm" by George Gershwin)

Though hardly as rare as the Kansas City or Redcross material, albeit they've never been commercially issued in America or on compact disc anywhere, we're including these three tunes for other reasons. After spending some time examining the roots and development of Modern Jazz, we felt it important to include one completely solid session of fully mature Bebop. Also, after bearing with private, sometimes amateur recordings of varying lengths and even more widely varying fidelity, these tracks amount to a bonus in offering professional studio quality, plus the extra playing time of for-radio (as opposed to taken-from-radio) transcriptions. (Those interested in a history of the AFRS *Jubilee* series, and its corpulent host—"as nice a group of men as you'll ever meet"—"Bubbles" Whitman, are referred to several recent CDs issued by Vintage Jazz Classics, Ltd., *Count Basie & Lester Young: Beaver Junction* [VJC-1018-2] and *Christmas Jubilee* [VJC-1016-2].)

As the story has it, Diz hired Milt Jackson to fill the group out in case Bird didn't make the gig! (Ray Brown recently told Phil Schaap that the management brought in Lucky Thompson not as insurance against Bird's trancy, but simply because tenor saxes were "in" on the coast at the time.) The



The original AFRS transcription label for Bird's *Jubilee* session.

leaders of the Rebop Six had already done one other date that day, in the company of Slim Gaillard, the results of which being currently available on *Savoy*; on one tune of which, "Slim's Jam," reference is made to a gig later that December day, and this is it. All of these tunes are classics of Modern Jazz and were recorded by Bird and Diz for the Guild label on both February 28 and May 11, 1945. However, on these transcriptions the soloists are able to stretch out longer than they could on the time-restraining 78s, as you will hear that all the players are in top form.

When Parker died in March 1955, a minority of New York newspapers published obituaries and only one of them got his age right. Yet before he was buried, graffiti began to appear: "Bird Lives!" He lives and he thrives, as a constantly growing audience continues to savor his genius.

Gary Giddins  
Robert Bregman, Ph.D  
Will Friedwald

ESSENTIAL READING: *Celebrating Bird: The Triumph of Charlie Parker*, Gary Giddens (Beech Tree Books, New York, 1987). REFERENCES: *Yardbird Inc.: The Charlie Parker Discography*, Norman Saks, Robert Bregman & Leonard Bukowski, 1989; *Charlie Parker 1940—1955*, Discography in four volumes, Piet Koster & Dick M. Bakker (Micrography, 1974); *Popular Music, 1920-1979*, Nat Shapiro & Bruce Pollack, editors (three volumes, Gale Research Company, New York, 1985).

There are more Charlie Parker compact discs available from STASH RECORDS: *THE BIRD YOU NEVER HEARD* (ST-CD-10); *RARA AVIS* (ST-CD-21); *THE LEGENDARY DIAL MASTERS, VOL. 1* (ST-CD-23); *VOL. 2* (ST-CD-25). For a free catalogue of other Jazz, Big Band, Blues and Nostalgia releases available on Compact Discs, LPs and Video and Audio Cassettes, please write STASH RECORDS, 611 Broadway, #411BBB, New York, NY 10012. Foreign customers please enclose \$1.00 to cover mailing costs.

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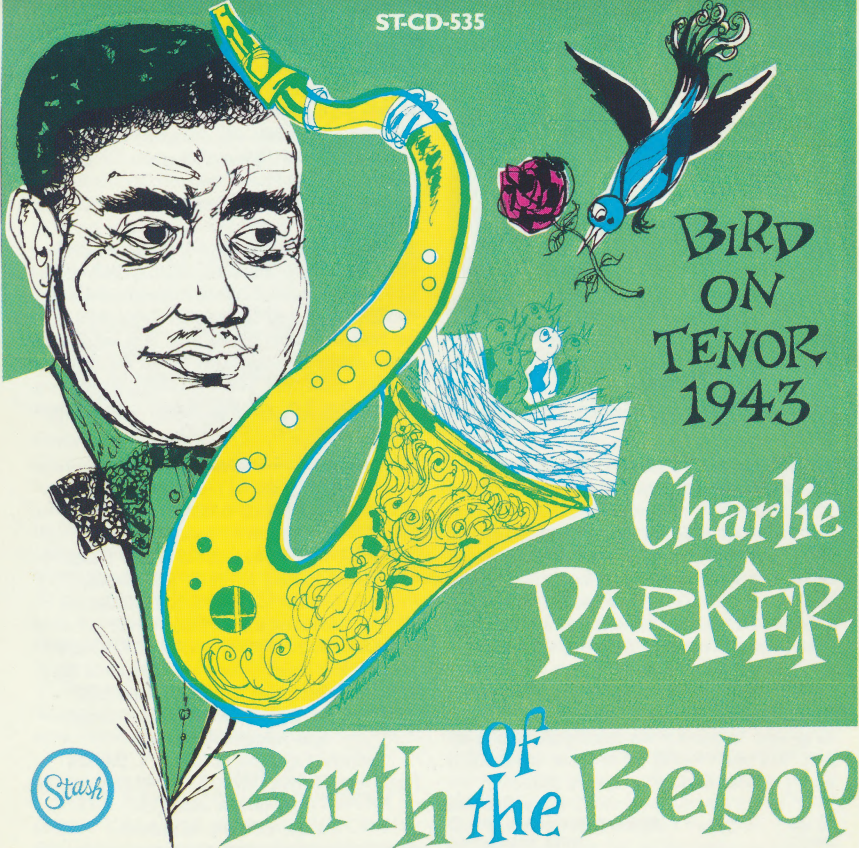
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ON  
TENOR  
1943

Charlie  
PARKER

Birth of the Bebop



The original LP cover to *Birth of the Bebop* by Richard Kluga and Collin Kellogg as issued on Stash Records in 1986.



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*the complete*  
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